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per annum. Reversing the attempt of the uncontrolled open-to-everybody exhibition held last Spring in Manhattan at the Grand Central Palace, the Society of Artists will exercise the greatest care as to artistic standing of members. A committee will visit the studios of applicants for membership and report before the new members are enrolled. Suitable exhibition rooms and a permanent club-house will be found by a committee consisting of the Secretary and Messrs. Thomas Shields and Karl Termohlen.

A movement of this kind is timely and heartily to be commended. Each great city in the Union should have its organization of artists, aided and patronized by leading citizens and art-lovers according to their ability. Such societies stimulate the higher education and afford happiness and intellectual vigor to the communities in which they pursue their public-spirited careers. They are more effective than public libraries or museums; in fact the latter are really secondary and auxiliary to the living forms of art and literature. They come first in modern times, because it is easier to get funds for buildings and books and permanent art works, while the genius and talent to produce works of art can not be bought with dollars. All we can do is to provide the tools and the work-places. We hail such efforts and have not the slightest doubt, merely judging from the past, that Brooklyn will set an example whose success will encourage many another city to do likewise.

#### SOME RECENT BOOKS

*"Hints on Landscape Gardening."* By Herman Ludwig Heinrich Prinz von Pückler-Muskau. (New York: Houghton Mifflin Company.) Translation edited by Samuel Parsons. The perusal of Prince Pückler-Muskau's book calls to mind that, while a man is always more or less a product of his heritage and environment, with the roots of his being deeply fixed in his past, there is in rare cases something else, an unknown and unknowable quality of Nature with which to reckon. A great philosopher has defined genius as "the talent to discover (or do) that which can not be taught or learned." Great men are great largely because of this gift, which endows all their accomplishments and experience with a strange and incalculable potency.

Prince Pückler, as Mr. Parsons the landscape architect presents him in the introduction, belongs unquestionably to a great line of men who have modeled landscape. In England there had been: Brown, Whately and Repton, and in France:

du Fresny and Le Nôtre, endowed, each in his own way, with a special aptitude and skill over and above all experience and training which amounted to actual genius.

Herman von Pückler, the greatest master of his art in the first half of the nineteenth century, not only in Germany but in France and England, was a cosmopolite. He was a German who hesitated not to oppose the autocratic ideas of Goethe, at the same time championing the constitutional government of Great Britain; on the other hand, he frequently criticized severely Philistine England. His art was the cumulative product of the accomplishments of all nations. He was a prince in more respects than one, and certainly disclosed an ability to accomplish that which makes for genius because it can be neither taught nor learned. The domain of his art, as he conceived it, was ruled by neither a professor nor by a clever artisan. The flight of his genius might be somewhat erratic, but it always aimed straight at the sun of true and high idealism and he was no mere dreamer, weaving fantastic imaginings like those of Edgar Allan Poe in "Arnheim." His book, now translated for the first time, is valuable especially for the sound advice it gives, advice which is good to-day, in spite of changed and improved conditions. Doubtless much of this value is derived from the basic quality of Pückler's ideas, which were, in a sense, *sub specie eternitatis*. The form of materials may change and improve, fashions may sway back and forth, but the fundamental principles of the art as Pückler and his kind conceived them remain unchangeable. Moreover Pückler was no Philistine; he was both catholic and tolerant and the quaint, fantastic charm of his style, in spite of occasional archaisms, only serves to drive home the truths he seeks to impress on the student of park and garden art. We may not wish to follow all his leadings, but the more we study them, the more we will come to realize the value of what he terms "hints." Curiously also, returning to America, we find an art displayed in Central Park, Manhattan, akin to that of Pückler.

The grasp of the mind of Prince Pückler in many ways, in philosophy and religion, in painting, poetry and architecture was extraordinary, by comparison with any of his artistic compeers or ancestors. He penetrated deeper into the mysteries of his landscape art, not only because of his genius, but because there was combined with it a wide learning and unique experience. Moreover he had evidently "a most delicate, polite, personal culture which is never far distant from the true manliness" and high accomplishment.

